610.5
M547

MAY 11 '42

May, 1942

BULLETIN OF THE MENNINGER CLINIC

VOLUME 6

NUMBER 3

TOPEKA
KANSAS

Contents

RECREATION AND MORALE: A SUBJECTIVE SYMPOSIUM
I. HORTICULTURE *By* C. F. Menninger, M.D.... 65
II. CONTRACT BRIDGE. *By* Robert P. Knight, M.D.... 68
III. STAMP COLLECTING. *By* William C. Menninger, M.D.... 71
IV. CLASSICAL MUSIC. *By* Sylvia Allen, M.D.... 75
V. DANCING. *By* Edward D. Greenwood, M.D.... 78
VI. CHESS. *By* Karl Menninger, M.D.... 80
VII. MASK MAKING. *By* Mark L. Stone, M.D.... 84
VIII. POETRY. *By* David Rapaport, Ph.D.... 87
IX. PHOTOGRAPHY. *By* Lewis L. Robbins, M.D.... 89
X. BIRD STUDY. *By* William C. Menninger, M.D. 92
XI. RECREATION FOR MORALE: SOME TENTATIVE CONCLUSIONS. *By* Karl Menninger, M.D., *and* Jeanetta Lyle Menninger.... 96

MENNINGER FOUNDATION ACTIVITIES. Occupational Therapy Research.... 103
PUBLICATIONS BY MEMBERS OF THE STAFF.... 104
BOOK NOTICES.... 107

Issued bi-monthly by THE MENNINGER CLINIC, TOPEKA, KANSAS
Volumes begin with the January number. Annual subscription rate, $2.00.
Single numbers, 30¢.

Copyright, 1942, The Menninger Clinic

Bulletin of
THE MENNINGER CLINIC

VOLUME 6 MAY, 1942 NUMBER 3

RECREATION AND MORALE

A Subjective Symposium

This number of the BULLETIN is an experiment. We are being urged to improve our morale through recreation. This is directly in line with therapeutic principles used daily by psychiatrists. It occurred to the Editors of the BULLETIN that we could profess our faith in this new emphasis on the importance of organized and planned play, the importance of having a hobby, by describing our own personal activities in these directions for whatever the examples may mean to others. We asked our staff members if they would care to write (for publication) about their hobbies, sports or recreations in any way they saw fit. Some of the results of this invitation are presented, and following these some psychiatric reflections on the significance of the experiment. If pertinent conclusions can be drawn from the communicated reactions of our readers to the experiment, these will be reported in a subsequent issue.

THE EDITORS.

I. HORTICULTURE

BY C. F. MENNINGER, M.D.

When I was a boy we lived in southern Indiana on the banks of the Ohio River, a region rich in wild flowers, shrubs and trees of all kinds. I can remember white oak logs, six and seven feet in diameter, being floated down the river to my father's sawmill, and great stands of virgin timber—oak, walnut, pine, gum and many other varieties still remaining in the neighborhood of our home. I frequently went walking with my father through these woods, and he would call my attention to these things and tell me the names and peculiarities and, in the case of the trees, the special uses of the wood. I never forgot these lessons. Ten or fifteen years later when I was a young teacher at a pioneer Western college I taught botany along with geology, telegraphy, German and many other subjects. On Sundays and on field trips during the week I tramped over many square miles of eastern Kansas collecting and classifying specimens for my class and for my own herbarium.

Then I went away to study medicine and when I returned to begin my practice I had all the more reason for continuing my avocation. Since it was now my daily routine to see sick people and offer them relief from suffering and dying, like all doctors whose daily routine it is to do these things, I frequently reflected during my long drives from house to house about the nature of life and death and health and disease. The contrast of the floral world seemed very sharp and relieving. I would come home from my rounds or my long hours at the office very tired physically and mentally and sometimes very discouraged. Since I no longer had much time to drive out into the woods, I found great relief in turning the backyard of our home into a flower garden. I recalled how much my mother and father had loved their garden. I renewed my botany. I acquired quite a variety of unusual shrubs and perennials.

But, in the meantime, my wife and I had raised another garden; we had three healthy young sons. Baseball seemed to be more important than horticulture for the backyard, so again I gave it up and donated all of my garden to Christ's Hospital where some of it still remains. But I found I couldn't get along without my hobby. I had become very much interested in irises and peonies about 1900, and so when an opportunity presented itself I got hold of a few vacant lots and began filling them up with rows of these flowers. After a while these lots too had to be given up: one of my sons built his home where my flowers used to be. And then I made what was for me the best move of all: I went to the country and that was the beginning of Oakwood Peony Farm where we have lived ever since. We have hundreds of varieties of both peonies and irises, and many other flowers besides. Many visitors come to see them and this always pleases me because flowers, in general, and peonies, in particular, seem to have an almost human quality for me.

Peonies are very healthy flowers; they have no aches and pains, they make no outcry, and there are no anxious and troubled faces to comfort. They just grow and bloom. That is why I fell more and more in love with them. They have helped me to keep my emotional and intellectual equilibrium. Growing peonies has also helped me to satisfy an inborn curiosity to watch things grow, become differentiated, multiply. There is a gratification of the sense of sight in color and color combinations, of the sense of smell in perfumes and odors, and of that inner aesthetic sense of beauty and charm, that has, I believe, made a better physician of me. My whole nature was improved, my horizons widened, and my appreciation increased in a way that aided me in my vocation.

It is a real gamble to attempt to produce the plant locked up in a tiny "lifeless-looking" seed. It is something like creating out of seeming nothingness a living thing of beauty, ingenious yet simple. Each plant must be

coddled, shielded and protected like an infant until it has adjusted itself to its surroundings and responded by making steady increase in size and vigor. One never knows the final answer, however, until it bursts into bloom.

This is particularly so in the growing of peonies from seed. Eighty-five per cent of peony seeds planted produce only single-blossomed flowers; perhaps thirteen per cent are semi-double and only two per cent produce a rosy peony (often not that many). Nevertheless, even the single blossoms are dear to one's heart, and it takes much courage and austerity to destroy any of them. Every full double peony bloom was grown originally from a seed, and for its sake hundreds of other peony plants have been produced, judged, found wanting and thrown into the trash pile. It is really not often that a grand prize is won. Out of the billions of seeds planted by Brand and Son, for example, less than a hundred have won renown and acclaim. Mrs. Sara Pleas, of Spiceland, Indiana, spent a life-time planting peony seeds, and yet she has only one peony which rates ninety points (out of a possible hundred). However, that one is a more enduring monument to her than one of granite or bronze. Every peony connoisseur has a "Pleas Jubilee" in his collection and it will always be one of his treasures.

The field of activities in horticulture is practically limitless. Besides the commonplace garden in its various formal and informal patterns, the rock gardens, wall gardens, herb gardens, and water gardens have many devotees. Nor is horticulture a one-season hobby; there is always something to be done. A horticulturist grows constantly more weather conscious, and learns to pay attention to meteorological observations, and, naturally, spring is his favorite season. But even on winter evenings, driven to the fireside by the ferocity of nature's untamed forces, one can while away the hours looking over the wonderful pictures in the plant catalogs and dream of the marvelous flowers he will be able to produce next summer. Hope never dies in the real gardener's heart.

Some twenty or more years ago Dr. W. Scott Warthin, pathologist of the University of Michigan Medical School and editor of a leading medical journal, shocked his readers by including in his prosaic scientific periodical an editorial by him on the thrill of growing plants in a rock garden. But he was never more wise or more scientific. Thousands of scientists have chosen horticulture as a hobby and are the better for it—and if they are doctors, their patients are better for it, too.

(Dr. C. F. M. is the best hobbyist of us all. At 79 he collects, classifies, cuts and polishes fluorescent minerals, supervises three large rose gardens, grows lilacs, grapes, irises, and peonies, teaches neurology to the nurses in the graduate school (yes, this is a hobby with him, too), lectures to the Garden Club, and was responsible for bringing the American Peony Society to Topeka this year for its annual flower show.—THE EDITORS.)

II. CONTRACT BRIDGE

By ROBERT P. KNIGHT, M.D.

I have encountered people who not only refused to regard contract bridge as a hobby, but declared that it was not even a good game—nothing but a waste of time. These individuals usually then spoke loftily of cultural pursuits to which *their* leisure time presumably was devoted. Somewhere in the conversation, however, one could usually elicit from them the admission that they had no "card sense" and couldn't learn the game even if they were interested, which they were not. In spite of the fact that there exists such a misguided section of the population, I shall contend herein that contract bridge not only is a hobby, but that it offers many psychological values to its addicts.

Webster damns all hobbies by defining hobby as follows: "A subject or plan to which one is *constantly* reverting in discourse, thought or effort; a topic, theme or the like, *unduly* occupying one's attention or interest." (Italics mine.) In so doing, he proves himself to be not much of a psychologist, or mental hygienist, and, were he living today, a poor prospect for any post having to do with civilian morale. His definition applies more nearly to what psychiatrists would call an "obsession," whereas they would probably define hobby as "a favorite pursuit, activity or subject which one carries on with enjoyment in leisure time." Notice that no utilitarian or uplift note is struck in either definition, but that in the latter definition there is the implication that pleasure and absorption of interest carry their own reward. I would judge that Webster had no hobbies, and probably became embittered, while working on his dictionary, toward people who seemed to have leisure time and to enjoy puttering at something. Furthermore, I am sure that he would have been a bad bridge partner to draw in a money game. Not only would he be nursing a secret shame for the waste of time which he would feel should be spent on his dictionary, but he would have bid and played so precisely and so unimaginatively that many crafty swindles and brilliant end plays would be missed. We would not ask him over a second time.

There are supposed to be 635,013,559,600 possible bridge hands that any one person might have dealt to him. And even if he should, in a lifetime of bridge playing, hold the same hand twice, the other three hands would be different and anyway he wouldn't remember the first time. Hence, every bridge hand and every bridge situation is different and absolutely new, whereas in chess or checkers, for example, each game starts with the identical situation. It is this inexhaustible newness of situations which provides bridge with one of its chief appeals—an intellectual challenge.

But before this challenge there comes one to the imagination. A player must describe his hand to his partner within the limitations imposed by ethical bidding in rotation, all the while listening to how the opponents are describing their hands and how his partner is describing his, and trying to picture all three hands.

After this somebody obtains the final contract. One-fourth of the time you obtain it and get to play the combined hands of yourself and your partner (the dummy), and match wits with the opponents who now attempt to defeat your contract. A good player watches every card that falls, draws deductions from what he observes, counts the cards in each suit, progressively pictures the opponents' unseen cards on the basis of their bidding, their discarding and their leading, and if his concentration and skill are sufficient and the bidding has not been too optimistic, winds up the hand with a sense of intellectual achievement and an awareness of his partner's admiring approval. Further narcissistic returns may include the realization that the opponents could have defeated the contract had you not led them astray by crafty play. Another fourth of the time you will be "dummy" and be a spectator, but one with certain rights and privileges which may, if carefully observed, prevent your partner from overlooking a misplay of the opponents. One-half of the time, you will be a defender, attempting to picture your partner's unseen hand and combine forces with him in the most effective way to defeat the declarer. The real bridge player takes a savage but outwardly jocular delight in squeezing the last possible defensive trick out of a doubled contract. This refined sadism provides an outlet for aggressions that is acceptable to every one except the opponents, who find it very offensive.

Since the amount of concentration required for good play increases with one's knowledge of the game, bridge serves as an excellent intellectual "escape" from cares and worries. So we find the civilian defense authorities advocating that the minimal equipment of the basement refuge from bombs include a deck of cards. Also we note *Time* magazine reporting that the gun crew on a U. S. cruiser, after a brisk skirmish resulting in their sinking an Axis submarine, returned to their bridge game, whereupon a young ensign expertly maneuvered the bidding until he reached seven spades doubled and redoubled and then laid down thirteen spades and calmly entered up the score. Sinking an Axis submarine and holding thirteen spades both within the hour!

Those critics of the game who regard it as a highly transient, ephemeral and largely aimless tossing around of cards in hand after hand monotonously dealt and played, have no conception of the planning, strategy, safety plays against danger, and the dozens of possibilities that must be taken into account while the declarer works out the play of the hand against all the

obstacles thrown up by the defense and finally brings the contract home. Such a hand is remembered and cherished, with every card placed just as it was, and the sequence of plays exactly remembered, all to be recounted to another addict who also will appreciate it, just as one collector of old coins might cherish an especially rare item and show it to another numismatist. There is a difference, however, in that the bridge hand could have been ruined by inexpert play and that hand would never come again. Non-bridge-playing individuals would have to find similar tragic situations in their own hobbies to realize the extent of the anguish involved.

One might conclude an apologia for bridge by speaking of its social values—the fact that a minimum of four people is required for a game, so that it is necessary to invite someone in and be invited back. Conviviality is promoted, and in spite of raucous comments from the poker players in the next room to the effect that everyone must be dead in the bridge room, and from the cultural, "no card sense" critics to the effect that bridge is a regressive substitute for intelligent conversation, bridge players *do* converse. Too much, to suit me.

III. STAMP COLLECTING

By WILLIAM C. MENNINGER, M.D.

My stamp collecting started when I was about eight years of age, initiated probably in imitation of my older brothers. About three years later it was stimulated greatly by combining my stamps with those of my brothers to form one collection and to run a "stamp company." At about the same age, I also had collections of cigar bands, street car transfers, different types of matches (book matches had not come into use at that time), agate marbles and bird eggs. This interest in collections has remained the dominant theme in my leisure time activities ever since.

Stamps have many advantages as a collectible item over almost anything else, however. They are commonplace articles of every day life, thus making them easily accessible and available to everyone everywhere. They are less destructible than most collectible objects, and if properly handled endure indefinitely. They are paradoxically both cheap and valuable: over 20,000 different stamps can be purchased for a cent apiece, and on the other hand hundreds are in the thousand-dollar class. The fact that their value gradually appreciates (in a few romantic instances to fabulous figures) is one which appeals to the collector. The constant world demand makes their re-sale assured and the fact that the value of stamps fluctuated less than 10 percent in the 1929 financial crash leaves little doubt as to their safety as an investment. People in Unoccupied France are said to be converting their cash into stamps. Their compactness is an important advantage over most collectible items, particularly in the small home or apartment, as well as in transportation. Their esthetic value appeals to a few; their historical interest to many, and their geographical relationships to most every collector. Probably the greatest attractions for the serious collector are the many by-paths which lead from them—the study of history, transportation, industry, manufacturing, science.

Whatever the reasons may be, stamp collecting probably has more devotees than any other hobby, very possibly more than all other collecting hobbies put together. It is variously estimated that between 5,000,000 and 10,000,000 persons in the United States are stamp collectors, and that approximately 5,000 of these are established as stamp dealers. The Collectors Club of New York receives regularly 81 stamp periodicals published in this country, several of which are sizable, weekly journals.

The amount of money spent on stamps is variously estimated. In the last five years the sales from the U. S. government philatelic agency directly to collectors and dealers have averaged $1,850,000 annually. It is agreed that local philatelic sales at post offices exceed those at the Philatelic

Agency, so that the average annual sales from the post office department approximate $4,000,000 in this country. To this figure must be added auction (estimated at $750,000), counter and mail (estimated at $5,000,000), club and foreign purchases (estimated at $1,000,000), making the astounding total of between $10,000,000 and $12,000,000 spent annually by American collectors to satisfy their philatelic wants. According to good authority, collectors in England, France and Germany in normal times are said to have spent more than their fellows in the United States, which means that a total of perhaps $50,000,000 each year is (was) spent for postage stamps by collectors.

TYPES OF COLLECTING

Most beginners in stamp collecting start with an accumulation of whatever is available, United States or foreign stamps, or both. Before they have collected very long the majority will choose one or two or several countries in which to "specialize." There are approximately 180,000 different postage stamps issued by the various governments of the world and this does not include revenue, envelope and tax stamps and various other bits of adhesive paper. The realization of the enormity of the field forces one to limit his interest since the average individual will gain more satisfaction from concentration of his interest. From this point almost every collector begins to develop specialties within his specialty—covers, blocks, cancellations, shades, plate blocks, errors, proofs, essays, etc.

Among the more popular interests is that in "covers"—original envelopes with the stamp in place, and in recent years there has been a very avid interest by many collectors in "First Day" covers, envelopes with the stamp used on the first day of its issue. One may specialize even further in this particular field by collecting only territorial covers (envelopes mailed from states before they were admitted to statehood), pony express covers (letters carried by the pony express), paquet-boat covers (carried by Ohio and Mississippi River boats), naval and railroad covers (mailed aboard ship or from a railway post office), or "first flight" covers (carried on the first air mail flight over a given route).

Some collectors develop collections on the basis of the subject matter of the stamps: a collection of only stamps showing maps, or of the stamps showing trains or ships or animals or birds. Collections limited to air mail stamps are very popular. Often this type of collection is related to the individual's vocation. Theodore Steinway has an elaborate collection of stamps dealing with music; several physicians have made collections of stamps from various countries of the world portraying pictures of physicians, or hospitals, or nurses.

Another popular specialty is that of special postmarks and cancellations.

Unusual or fancy cancellations on a stamp may increase its value several hundred fold. One of the most widespread branches of stamp collecting is that of precancels, the stamps that are cancelled before sale, bearing the name of the city from which they are used. Another specialty within the hobby is known as plating—the attempted reconstruction in their original positions of all the stamps printed from a particular plate. Closely related to the collection of stamps is the collection of meters and postal permit stamps, which because of their convenience have increased in such great numbers within the last ten years.

Regardless of the type of collection or its arrangement, many collectors "write up" their stamps. In my own collection one of my special satisfactions is to investigate the origin of the stamp, why and how it was printed, how many copies were printed, the source of the design, and then the historical or scientific or biographical data regarding the subject matter pictured on the stamp. All this information is organized and inscribed on the page with the stamp.

PSYCHOLOGICAL VALUES SPECIFIC TO STAMP COLLECTING

The superficial reasons for the popularity of stamp collecting suggested above all concern themselves with the media and are not concerned with the more fundamental, psychological satisfactions. Of the latter perhaps the most obvious is the opportunity for amassing a large number (quantity) of specially treasured objects, in which one can invest work, time, energy and money and which become a part of himself. It is the exceptional stamp collector who is ever satisfied with the number of stamps that he has accumulated. Furthermore, the majority of stamp collectors are not seriously interested in parting with their stamps. One may do so in exchange, but that is only for the purpose of accumulating new acquisitions for his own collection. This desire to accumulate, to enlarge, to hold on to, and to treasure his stamps is a characteristic fundamental to the great majority of collectors.

Another psychological value gained is the opportunity in stamp collecting for precise arrangement of the acquisitions with special attention to orderliness and completeness. Thus, while every stamp collector will perhaps have a mass of unsorted, unarranged stamps, his chief satisfaction is gained from the arrangement of his collection in some systematic order—chronologically, by subject, by type, similarity, or color, and collectors are continuously looking for the specimen or specimens to complete a particular arrangement. He "needs" some particular stamp or stamps and hunts for them in contacts with his collector friends and his dealers. He compulsively makes lists and marks his catalog as a reminder of these needs. Stamp collecting thus furnishes ideal outlets for compulsive activity.

The opportunity to express an interest in detail is unlimited in stamp collecting. The variations in shades of color, the different types of the same printing, secret marks, the different dies, the errors and flaws in printing, accidental double printings, re-engraving marks, variations in watermarks, differences in perforations, are all examples of this opportunity for the study of detail. Closely related to this is the opportunity for study of the stamps themselves, as suggested by their particular usage, country of origin, subject matter. The essays and trial proofs of the stamp before it is printed, the reprints and the forgeries, all offer further avenues for study and research. Every collector must carry out an investigation to identify each stamp and many advanced collectors find research activities in connection with their particular specialty.

Stamp collecting serves both as a solitary and as a gregarious activity. Many reports have indicated that the number of stamp collectors and stamp collecting have increased rapidly in Great Britain in the last year, probably because the individuals could work at home alone in the pursuit of their interest. There are two major philatelic organizations covering the United States and many smaller national groups in various specialties, besides hundreds of local organized groups, one in almost every community of 25,000 population or more in the United States. These collectors come together for exhibits, for papers, for auctions, for buying, selling, trading, and probably most of all, just for fun.

IV. CLASSICAL MUSIC

By SYLVIA ALLEN, M.D.

With the events concerned with the Japanese attack on Pearl Harbor, the consciousness of what was to come and the inevitable interrupting in life plans to follow, produced a profound reconsideration of our manner of living in all thoughtful people in America.

Almost at once, my conscience remarked to me very clearly, "You will probably have to give up the piano." Music being a principal outlet, this caused me no little consternation. It was with a sense of quick super-ego alteration that I heard Deems Taylor in his Sunday broadcast in December say, "Keep up your hobbies. If you love music, you need it now as never before." This was all the strengthening that my rearranging internal processes needed to save for me that fragment of the day devoted to music. Who is it that says that exhortation is of no value?

The work of psychoanalysis is emotionally costly to the analyst. All day he deals with complexities of personality problems, heavily laden with affect. All day he is giving himself to the solution of difficult situations. For long moments at a time, he must relinquish his everyday barriers against the painful anxieties of his own childhood development and allow these again to come to consciousness with free play in order that he may enter into and understand the fantasy life through which the patient may be laboring. Before he has undertaken work of this nature, he himself must have found some sort of resolution of the frustrations, jealousies and competitions of the early growing period. Yet, in his analytical work with patients he must temporarily, for the hour at least, abandon his resolution and bear with these again in order to understand the interpersonal situation which is evolving between the patient and himself. At the same time, he must hold to a clear-cut reality concept, both for the patient and for himself. He must know what is real and what is unreal in the process that is going on. It is one of the promises which he pledges in undertaking an analysis, to serve in this ego-capacity for both until the patient works through to such a concept of and ability for his own self-management.

At the end of the day, the analyst's task is to reestablish his every day integration, and to take his place among people who have long since repressed imagination and fantasy, and who have learned to live in a world more or less of fact.

Immediately after the analyst has completed his own personal analysis which is required of him in his training, this reintegrative process which must come at the end of the day, this gaining back into the self the losses from the day's work, requires conscious output of effort and must somehow

be accomplished. Gradually, this problem is solved by the analyst as he finds ways and means of expending his energy in directions that will bring about this result, ways and means that are a source of conscious pleasure or at least of value toward this end. This redistribution of energies which follows one's personal analysis is one of the most interesting end-results. It is a fascinating but painful experience to live through. It is not long, therefore, before each person who is experiencing this process of learning a new way of using his own energies, manages to find some form of sublimation that will aid him in this daily difficult task. Music has filled this need for those who are musical at heart.

One may turn to the universality of Beethoven, sense the deep and satisfying harmonies, melodies, and orderly integration of the sonatas and gain thereby a sense of something completed, something rounded out, something adequately expressed in an understandable way, something from the depths of a great genius that has been brought to a point of contact with the music in one's own soul. In spite of the labor involved at the piano, he may turn from a sonata with a feeling of having repleted some loss, fed some hungry spot, and having sensed a little of the elements of a great personality that found expression in this exquisite sculpturing in sounds.

Perhaps the next sheet on the music rack may be from Schumann, requiring all the keenness of the intellectual faculties—intricacies of harmonies, quick changes of keys, many accidentals, etc. The mind and the fingers which accomplish this have indeed a sense of success. It is probable that the intellectual requirements of Schumann may need a bit of relief. Schubert is the next sheet in order. Here is found relief from the intense intellectualization—simpler music, much melody, greater ease in understanding, less exacting technique, and a certain assurance that the chords which one would expect to hear next are likely to follow.

The writer would feel that the hour has not yet served its purpose were it not for some sheets of Chopin immediately behind the compositions of Schubert—Chopin, the great master of this instrument, the piano, and his music which requires something of the same mastery. One nocturne, perhaps. Two or three preludes. Deeply and movingly written music! It is impossible to play it without some degree of emotional experience, yet of all music the intellectual faculties must go hand in hand with the emotional, or else the music of Chopin is lost. It is perhaps here, most of all, that this requirement for the integration of head and heart is greatest—some sort of working agreement is entirely necessary to make music of Chopin's compositions.

The reestablishing of poise and integration after a day's output of energy, in the face of the disintegrating factor of fatigue, is of great moment to everyone. I cite in this short paper the attitude of an analyst toward this phase of self-management because it is one known to me. For many, it is

accomplished without conscious effort by following an impulse which leads to some way of recreation. To others, more psychologically conscious, various ways may be actually tried, and a way chosen which seems to bring the best results, since many impulses may present themselves as possibilities. Be that as it may, the innate pleasure in rhythm, in harmonies, in melody and in giving and gaining pleasure through these as a medium, may prove an ideal source of daily recuperation. I believe that these innate capacities reside in every person in varying degrees, but are not available to all because of ego restriction or perhaps inhibiting consciences. Also, these qualities may not be developed musically, since many find other ways of expressing them. Where the feeling for music and rhythm is strong, the most spontaneous expression is in the dance or the song. But when these modes of expression are limited, the musical instrument may have to replace the motor skill of dancing or the use of the vocal chords.

Classical music is more available today than in any previous time. For those who cannot give the time and effort necessary to make their own music, the victrola, the radio, and public concerts bring such music to all who really seek it. The writer has been deeply impressed by the Victory Concerts now in regular vogue in New York City, at the Public Library and at the Metropolitan Museum of Art. A fine contribution to morale! Also impressive was the war contribution of a great pianist and a singer in England, who took their music into the shelters! It is indeed important that the all-night hourly news items over one of the great broadcasting systems are followed immediately by fine music.

In closing, I quote from a striking paper on this subject, "Music and Mental Hygiene,"* by Dr. H. E. Chamberlain. "Music and mental hygiene are essential to life and never before in the history of mankind has here been a greater need that both be understood fully today and utilized to their utmost on the morrow."

* Read before the 22nd Biennial Convention of the National Federation of Music Clubs, Los Angeles, 1941.

V. DANCING

By EDWARD D. GREENWOOD, M.D.

Dancing is an art as old as man himself. Through this highly adaptable medium, one can express widely variable feelings and meanings. The earliest dances perhaps reflected the simple rhythmics of Nature; unable to propound a theory which would satisfy his eagerness to understand the mechanisms of life, primitive man may have sought to re-enact similar rhythmical schemes. With his dancing he appealed to his gods, by movement imitative of those things which he desired. He prayed for rain, good crops and safety by dancing; he also gave thanks at the times of birth, marriage and victory, by dancing; he gave up his dead with dancing. Dancing was a part of his daily life, like eating and sleeping.

Down through the ages, the dance has continued to express many things; sheer physical exuberance, sexual attraction, religious consecration; simple joy at the times of birth, marriage and victory.

During the Middle Ages when religion controlled the world, dancing almost ceased except in hysterical epidemics. After this period of dormancy, it came forth again as the stilted ballet, nurtured by the various European courts and as simple folk dancing by peasants. In modern times there has been an evolutionary series of more individualized dancing, through the waltz and two-step, the Bunny Hug, the Charleston, the Varsity Drag, to the swings and the Latin American derivatives. At the present, dancing, for many, has fallen into a rather idle shuffling of feet to music, or energetic jitterbug antics which serve some complex usefulness for the younger set.

In considering dancing as a hobby, two major groups could be made of the people engaging in it: first, the observers and classifiers, and second, the actual participants. Opportunities open to the observers are unbounded. They may attend recitals given by various schools of dancing, they may read the many books and magazines published for those interested in the theory, the comparison of the schools, the lives of the dancers, program, etc. The classifiers are those who seek to develop a specialized collection of literature and knowledge about one type of dancing, such as the Spanish Dance, the Italian Dance, the English Dance, and the like. This individual not only collects all the dances, but even organizes a system of gradation from simple to complex dances, those dances which are danced in groups, those which have vocal accompaniment, etc.

The dancers themselves can turn either to actual dancing or to choreography, the development of dance patterns, usually to musical accompaniment.

The individual who, for various reasons turns to dancing, must undergo

training in some specialized form of concert dance. The classic thinker would probably turn to the highly technical ballet, while the "emotionalist" would find a better outlet in the modern dance. Those individuals who choose dancing as a hobby because of the opportunities offered for group activities, would join one of the social groups for ballroom dancing, which are found everywhere. Some of these groups have turned exclusively to folk, square, and contra-dancing. Some endeavor to learn a dance or two from every country, while others have limited themselves to dances of their own country. In fact, the American square dance has many provincial differences, and it is not uncommon to find a group doing only New England square dances, while another group takes part only in cowboy square dances.

Value: The most important value of dancing as a hobby is that it brings great emotional release for primitive, natural impulses which are not given adequate expression in daily life. This is especially true for those persons who participate actively in the dance. Those who content themselves with observing, reading and classifying would probably prefer to dance but are deterred by internal inhibitions or lack of opportunity and social support.

It is difficult to describe to someone who has never danced, the relaxation and exhilaration that come through engaging in any form of the dance that suits one best. It is one of the best of all hobbies for completely liberating the mind from preoccupations and depressing moods. It has been used many times to maintain a precarious mental equilibrium and to stave off mental illness. Throughout the ages it has been a universal mode of human expression: it seems more logical to ask why everyone does not dance than to try to explain why some people do.

Group dancing permits the individual to keep his own minor variations of style and rhythm and at the same time to be a part of a larger, moving whole which is tending to establish one single impression or mood. Unlike the rhythm of marching men which also welds a group together into a common purpose, the dance encourages individual differences within a pattern of the whole, so that each person expresses himself while contributing to a greater expression. It seeks an ideal balance in the eternal conflict between the individual and the group. To assuage this conflict even momentarily is a relief to the personality.

One can point out in defense of dancing the well-balanced physical control and development it provides, the fact that it is suitable and pleasurable for all ages, the new meaning it gives to music, and the way it adapts itself to the recreational needs of almost any worker, but particularly to those of the sedentary worker. But actually, dancing needs no defense because it is natural to dance. People have always danced and they always will because of the inspiration and refreshment it brings.

VI. CHESS

By KARL MENNINGER, M.D.

It was hard for me to decide which of my hobbies to write about. Most of my time outside of working hours goes into my horticultural experiments and collections, and some more of it into books and music. But it seems to be necessary for some of us to have a hobby in which aggressiveness and destructiveness are given opportunity for expression, and since I long ago gave up hunting (because it is too destructive) and golf (because I was so unskillful) I have found myself returning more and more to the most ancient and, in the opinion of many, the best of all games.

Ernest Southard, who inspired my enthusiasm for psychiatry, also inspired my interest in chess. Southard, as a college freshman, had been an unpopular, asocial individual who felt lonely and somewhat rejected because he was not taken into any of the clubs, had no athletic abilities, and was not outstanding in any of his classes. He did play a little chess, however, and when a call was issued for aspirants to the Harvard Chess team to play against Yale, he responded and, to his own great surprise, won a place on the team. It was not long before he was the champion of Harvard and then the champion of Massachusetts and of New England. These chess victories constituted a turning point in his life. He had discovered that he could really do something better than most other people could do it; this gave him confidence that he might also excel in something besides chess.

At 33 he was made a full professor (of psychiatry) at Harvard. During the next very busy ten years of his life when he would work long hours at his multiple duties as physician, teacher, director, author, poet, lecturer and advisor to the war department he would frequently stop after lunch for a game of chess with us (staff members of the Boston Psychopathic Hospital). On Saturday nights he would quite often brush aside all duties and responsibilities and go to the musty rooms of the old Boston Chess Club, taking one of us with him. "Come on," he would say. "We must go and wash our minds."

Many years have passed since then, and now I play sometimes with the Topeka Chess Club, which, while not Bostonian, has a flavor of its own. It meets, as a rule, in an unpretentious private home. Each man brings his board, pieces, books and chess journals. Tables are arranged in a row which may extend into the kitchen. The members are, almost without exception, men, although women are welcome and occasionally put in an appearance. Playing proceeds assiduously and silently. Refreshments are served about eleven o'clock and consist usually of a glass of root-beer

or a plate of popcorn. The games are never suspended for these refreshments, unless by accident. One snowy-haired player, an author and historian, is celebrated for his inadvertent interruptions of the game at this point. In ordinary life he is the meekest, kindest, gentlest man imaginable; over the chess board he becomes fiercely rampant and belligerent. He moves with lightning speed, crashing his moved piece to the board with a clatter that occasionally jars all of the other pieces out of their places. In anyone else this would be very bad form, but in this beloved player it is expected and understood. Occasionally, the violent sweep of his gestures extends to the glass of root-beer and a painful delay ensues while the spilled fluid is mopped up. This accomplished, however, stillness reigns again in the room except for the clicking of the old gentleman's emphatically placed men of war.

I mention this as a testimony to the aggressions released in so apparently peaceful a game as chess. Whatever else it is, chess is not a relaxing game. Playing chess is a very intense and exciting experience which only one who has gotten well into it can fully appreciate. Some people find it exhausting, others obsessively absorbing. A colleague claims to have nearly failed in his second year at medical school because he and his roommate became so absorbed playing chess with one another. I confess that occasionally I have felt as if I were wasting some time at it; then I recall Southard's tremendously busy life and his philosophy of washing one's mind, and I go and play another game and enjoy it.

An urbane friend of mine who plays very skillfully was giving me some pointers one evening after having administered several defeats. Considering his own gentle temperament, I was very much surprised to hear him say, "Perhaps you are not mean enough; you know you have to have a mean streak in you to play this game successfully." What he meant was that one has to be ruthless and vigilant as one does in all competitive contests and the fact that chess appears to be such a pacific "old man's" game in the eyes of many belies this underlying fierceness.

There are many legends of the origin of chess. According to one story, it was invented by the Buddhists in India as a substitute for war because they felt that actual war and the necessary slaying of one's fellow-men, no matter for what purpose, was immoral. And a Burmese story has it that chess was invented by a Talaing Queen who was very fond of her Lord and hoped by this distraction to keep him out of war. According to another legend, the game was invented by the wife of Raven, King of Ceylon, in order to amuse him with an image of war while his metropolis was closely beseiged. There are various Chinese stories of which this is typical: A certain General, who was a genius as well as a good soldier, was attempting to conquer Shensi province. Winter came on and his soldiers, "finding the

weather much colder than what they had been accustomed to, and also being deprived of their wives and families, became clamorous to return home." To keep them amused and at the same time "inflame their military ardor" the General invented the game of chess with which the soldiers became so delighted that they not only passed the winter without further discontent but in the spring conquered the rich country of Shensi.

The psychology of chess has been studied by a number of psychiatrists and psychoanalysts, particularly Ernest Jones, Isador Coriat, Ben Karpman, Alfred Binet and, very recently, Joan Fleming and Samuel Strong.* Fleming and Strong emphasize the successive waves of emotion from tempered composure and prudence at the beginning of the game to sharp concentration on plotting, excitement on the detection of a weak spot, alarm and anxiety on the part of the threatened player, exultation of success in crushing the opponent, admiration and envy of the opponent's technique, and a wish for revenge in a return game. These authors insist that the game is an intimately social game since it has a meaning shared by both players, requires each player to put himself in the other player's position, and affords a progressive interpenetration of minds.

Ernest Jones states that chess playing was a favorite recreation of some of the world's military leaders, including William the Conqueror and Napoleon. He points out that the motive actuating chess players is not only the conscious one of pugnacity (which characterizes all competitive games) but also "the grimmer one of father-murder," since the goal of the game is the capture (immobilization) of the King, a familiar symbolic father figure. But I believe Jones errs in equating capture and murder. There is a legend about the origin of the game which deals with this very point: There were two brothers, a good one and a bad one; the bad brother declared war on the good brother but was routed and as he was escaping on his white elephant, the good brother ordered that he be pursued and captured without a hair of his head being harmed. This was done; the bad brother was surrounded and sat still on his white elephant; his captors went to assist him to dismount, only to find him dead from heart failure or shame or some other obscure cause, but not through any aggressive act of the victorious brother and his warriors. This incident is said to have

* Jones, Ernest: The Problem of Paul Morphy. *Int. J. Psa.*, 12:1, 1931.

Coriat, Isador: The Unconscious Motives of Interest in Chess. *Psa. Rev.* 28:30, 1941.

Karpman, Ben: The Psychology of Chess. *Psa. Rev.*, 24:54, 1937.

Binet, Alfred: *Psychologie des Grands Calculations et Jouers D'Echecs.* Paris, 1894.

Fleming, Joan and Strong, Samuel M.: Observations on the Use of Chess in the Therapy of an Adolescent Boy. (To be published.)

suggested the game and certainly it expresses its refined sadism, by which the King alone of all the pieces is immune to capture or loss, and the whole object of his antagonist is to force him into helpless immobility. The aggressor has defeated him but has scrupulously refrained from injuring him.

Perhaps this subtle difference in the type of aggression has something to do with its attraction for its devotees. The chess player entraps his adversary rather than bludgeoning him. All authorities agree that chess is a miniature war in which the aggressive patterns characteristic of different personalities are clearly discernible in the nature or style of play adopted. As every chess player knows, there are the strong attackers, the strong defenders, the provocative players, the cautious players, the attack-from-behind players, the so-called classical and romantic styles of play, etc. Some individuals are particularly skillful in the use of the Queen, an individually powerful piece; others are especially fond of the Pawns (the underdogs); others like the Bishops (oblique attack); others the Knights (ingeniously indirect), etc. A recent book on chess is organized about the theme that each of the famous chess players of history had a certain psychology in his style which is examined and demonstrated by excerpts from recorded games.

Although it has been played for perhaps as long as five thousand years, and although it has a literature greater than that of any other game, chess cannot be said to be a popular form of recreation. I have wondered why this is so: the game is not difficult to learn, much less so, for example, than bridge; it is very inexpensive (in contrast to poker, golf and backgammon); it requires less time than many games and it is not, as many people think, a slow, dull game. The pictures of two individuals sitting peacefully regarding a piece-studded board before them are exceedingly misleading. Silently they are plotting (and attempting to execute) murderous campaigns of patricide, matricide, fratricide, regicide, and mayhem. Certainly one and maybe both are terribly worried—about something of absolutely no importance. Presently they will both feel better. They will have washed their minds.

VII. MASK MAKING

By MARK L. STONE, M.D.

Many individuals who possess creative, artistic ability hesitate to undertake modeling for fear that they will destroy that vague inner craving by their lack of technical knowledge. This is especially true of adults who cannot get formal instruction because of limited leisure time and budgeted finances. They would gladly attempt some art project at home upon which they could work during their spare moments, but they want the results to be more than just a "first try in clay." If they can be reassured in the first place of their latent talents by duplicating a face mechanically, they may be encouraged to attempt more creative work later. Mask making offers a comparatively simple and rewarding introduction to the art of sculpturing. For example, masks are cast with eyes closed, but to make them more animate the eyes can be opened by modeling. With the eyes open, other methods of changing the general expression will suggest themselves until eventually the mask maker may succeed in becoming independent of mechanical methods of reproducing the face.

Beside the fact that mask making in itself brings very gratifying results, this function of bringing the craftsman directly into the creative field makes it an attractive hobby for the individual who is "just too busy" to attack the problem of modeling, and later sculpture, from the more methodological approaches. I have found little satisfaction in making small models of a head because too often it carries no personal associations. Masks, on the other hand, bring me closer to the individual who is the subject and establish stronger emotional and intellectual bonds between us. The incidental acquisition of information in related fields such as colors and paints, more accurate interpretation of physiognomy and, of course, working knowledge of plaster as well as other materials used in the art of making masks, should also be accorded its proper worth.

Masks have always held a place in graphic and dramatic arts. Primitive peoples represented some of their innermost expressions in terms of masks. Anthropomorphised animal heads were used to delineate specific emotions or reality states, and later the human mask was employed extensively and successfully in the theatre of the ancient Greeks. The study of masks belonging to cultures now represented only by stone monuments has given us much valuable data about their degree of culture.

To the anthropologist, masks are of value because he can thus record, accurately and permanently, the characteristics of the various races of mankind. The plastic surgeon and the orthodontist utilize the life mask in conjunction with photographs to depict the "before" and "after" re-

sults of their restorative efforts. Criminologists have developed very painstaking procedures of duplicating faces, as well as other members of the body, in their ceaseless search for methods to foil the criminal. Occasionally, one sees a replica of the death mask of Lincoln or Goethe and other famous men, but such morbid representations are not in vogue today.

My own interest in mask making came about as a result of a college course in anthropology. As it happened, I was chosen to be the subject for demonstrating the technique, and afterward I was permitted to keep the negative of my face. Of course, I immediately proceeded to make the cast and the result was so remarkably accurate that it aroused and sustained my interest in the subject. By experimenting I was able to improve the process and modify the finished product so that to me the mask became a thing of art rather than just an inanimate replica.

The technique for casting masks is far simpler than would be expected and involves small expenditure for materials. Since several hydrocolloids have been perfected and are now on the market available for making the mold, plaster of Paris is no longer the only material for this purpose. However, it still is the cheapest and the easiest to handle and, therefore, I shall describe the process of making a life mask in terms of this medium.

First, a suitable place for working should be chosen since plaster unavoidably will dirty up the site. The floor should be covered with several layers of newspaper. If possible, the subject should be placed in a comfortable reclining position; otherwise, it will suffice to seat him in a chair securely tilted against a wall, with enough room on both sides so that the operator can work around him freely. A sink with running water within easy reach is indispensable since plaster sets quite rapidly after mixing with water and the element of time is a consideration.

Preparation of the subject is a very important step. Draping can be done in several different ways; a heavy cardboard shield cut out to fit snugly around the throat and face is best when the subject is lying down, but when seated, draping the face with towels in front of the ears is more convenient. A bathing cap will protect the hair that is not to be included in the mask. Thorough coating of the entire face with white vaseline is the next job; an especially heavy layer should cover the hairy parts. It is well to explain most of the procedures to the subject so that he will have no anxiety when the plaster is on the face and there is a change in temperature as it sets. Since no straws or tubes are inserted into the nostrils, reassure him that the passages will be kept clear without effort on his part.

To make the negative or mold, several batches of plaster have to be prepared. An enamel dish pan or mixing bowl answers the purpose for mixing the plaster, by hand or with a spoon, until it is of a creamy consistency and without bubbles. Some men place it on the face with the

hand or a brush, but I prefer to pour it on with a large spoon, starting with the forehead and working down over the eyes and nose and away from the nostrils. The hair should be covered when the plaster is quite thick; otherwise, it will seep down and make removal of the mold difficult. It is advisable to make the first coat from a single batch and reinforce it before it hardens, making sure that all contours are covered. When the negative is one to two inches thick and the plaster has set, which takes about ten to fifteen minutes, ask the subject to free his lips and eyelids before lifting the negative off the face. Often setting can be accelerated by sprinkling salt on the outside of the mold after it is completed.

After removal from the face small defects in the mold should be filled in, the nostrils built up and the entire inner surface shellacked and allowed to dry thoroughly, then painted with a soap solution which acts as a separator from the cast. Yellow beeswax dissolved in carbon tetrachloride or banana oil in acetone are also used as separating agents. Enough plaster is poured into the negative to form a shell one inch in thickness all around. It is not necessary to fill the mold completely with plaster. As soon as the positive sets, begin to chip the mold away with chisel and mallet. Adding some bluing or mercurochrome to the first batch of the negative mixture helps to distinguish between the two parts during their separation.

The mask can be finished in a number of ways after it is sandpapered and shellacked and all edges carefully trimmed. It may be painted silver, gold, bronze, or in colors, using oil paints or enamels. Antiquing the cast gives it an unusual and pleasing appearance. To mount, it can be suspended from a hook fixed back of the nose or a wooden stand can support it.

The use of moulages and wax in making the mask is well described in a comprehensive book on *Molding and Casting* by Carl Dame Clarke. One should familiarize himself with this work before attempting to cast the mask. There are many other books on the subject which should also be examined to understand the various techniques.

VIII. POETRY

By DAVID RAPAPORT, Ph.D.

Since the early years of adolescence I have found the reading and remembering of poetry a most heartening habit. I find it rather difficult to tell why I enjoy reading poetry so much. Is it because my mother used to read poems to me in leisurely hours and would quote an appropriate line whenever possible? Or is it because my teachers read poems to us with an enthusiasm suggesting that they were putting before us the greatest treasures not only of the past, but also the greatest treasures of their heart? Or is it because I always found it hard to express myself and in poetry I find expressions great men coined for feelings similar to mine? I do not know the answer. I know, however, that in great sorrow or great joy, in the long hours of expectancy and in the hours of letdown, after days of tension, in tiredness and in voluntary repose, I reach for poetry. In humiliation I like to read expressions of humbleness, in hours of pride those of self-reliance, in hours of fantasy and planning those of great dreams and proud undertaking.

I like to read what I already know well. I greet these poems as old friends and they always present the same unsuspected surprises that old friends offer—a thus far undiscovered hidden meaning, a turn of rhythm I had not before observed. I read new poems, too, but always with some inner reluctance.

Nearly all the poems I am really enthusiastic about were handed to me by good friends. They frequently mean to me what these friends embodied to me. They remind me of these friends, of the intimate hours of happy discourse we had, much as a quaint memento reminds one of the friend who sent it.

I remember certain poems when the mood or meaning of a situation is such that their lines give it expression, an expression often so deep and miraculously coined that I myself could never have given it utterance. Later these lines are charged with the moods and meanings of the situations in which I remember them. They become for me depositories of my own past.

I enjoy reading poetry to others and I like to hear it read or recited well. I like even to mumble it to myself, enjoying the rhythm, the music of it.

Though an illustration carries with it the danger of becoming a confession, still it seems neccssary to give one. A phrase of Faust was a companion to me for many years.

> "The spirit-world no closures fasten;
> Thy sense is shut, thy heart is dead;
> Disciple, up; untiring, hasten
> To bathe thy breast in morning-red:"
>
> GOETHE: *Faust*. Monologue, Scene I.

These words meant and still mean much to me. The first line warns and encourages me whenever doubt and scepticism take hold of me, whenever I am thwarted by difficulty of understanding in solving a problem. The second line gives the reason for my lack of understanding and is always a powerful prompting. It tells me to wake up, to open my senses, to enliven my heart if I would understand. It always aids me to shake off the inertia that takes hold of one after failure. The other two lines tell me to face the facts and again submerge myself in action. Then only—not in painful speculation—will I reach the solution.

Mereschkowsky, the Russian biographer, once wrote a series of short biographies of great men and called it, "Eternal Companions of My Travels." In this sense these lines are my companions in many travels. In this sense much of poetry may be a companion to people who crave secure, wise, unfaltering companionship in the long, hard and tedious travels of life.

Does reading poetry have an objective, psychological value also, or is this all merely my subjective reaction to it? I certainly cannot be an objective judge of this question. I believe, however, that in a time when the meaningful magnificence of human expression and the dignity of human interrelations have become so deeply undervalued, poetry can give to those who desire these things a real satisfaction otherwise denied in everyday life.

IX. PHOTOGRAPHY

By LEWIS L. ROBBINS, M.D.

Before one may claim photography as a hobby he must pass beyond the stage of "snapping" pictures and having them developed and printed at the local drug store. The true photographic hobbyist is a person whose vocabulary includes such phrases as "emulsion speeds," "filter factors," and "light control," whose evenings may be spent in a darkroom experimenting with different developers, printing, enlarging, and using with familiarity a number of gadgets confined to the photographic art. In addition he may have a few photographic magazines by his bedside and perhaps spend an evening now and then at the local camera club displaying his latest prints and exchanging ideas with "the gang."

The majority of "snapshooters" remain in the stage of taking "record pictures" of the baby, friends, or vacation scenes which they display to the boredom of their guests and then shove away in some drawer or perhaps paste into an album where they rarely are seen again. To the true camera hobbyist, a finished print represents an artistic creation which is the result of combining a technical knowledge of the materials used with a sense of composition and an appreciation of lights and shadows.

My serious interest in photography which led to its becoming a hobby began when, as a high school student, I learned that the photography club of the local Y.M.C.A. offered an opportunity to combine my interest in chemistry and physics which I was studying with my interest in nature study and my desire to make collections of flowers, insects, wood, and animals. The zest with which I entered upon this venture was increased by the fact that I often saw scenes whose beauty I wished to preserve. For many years before this I had used a camera to record faces and little excursions but I had not tried to advance beyond this stage.

Under the guidance of "Y" leaders I soon experienced the thrill of seeing pictures appear before my eyes in the dimly lighted darkroom and a little later I was able to exhibit to parents and friends passable prints which I had made from start to finish. As time went on the little camera became inadequate and a second hand camera which met my needs and limited budget was purchased. With it I began to take portraits, closeups of flowers and insects and even to connect the camera to a microscope and to photograph butterfly scales and a human hair. The bathroom served as my darkroom and my total initial financial outlay, including camera, was about $20.00.

With continued interest came increased skill and the gradual accumulation of accessories which permitted the securing of pictures I had never

thought of before. The photographic magazines were a source of new ideas for both taking and finishing pictures, and in addition there was an impetus for inventing and constructing equipment with which to do better work. Soon after good pictures began to appear from my darkroom friends turned over their negatives for developing and printing and commissions came to photograph babies, graduations, and weddings. With money thus earned some of the expenses of the hobby were defrayed. In addition a position on the school paper insured free admission and a front seat at all sport events as an "official photographer" and gave the hobby a position of importance. In fact it put me in the class of those newspaper adventurers for whom the barriers of police and fire lines do not exist. Major events, such as international expositions and visits of dignitaries, were duly recorded and preserved in my albums.

Alongside of this development was the application of the hobby to the study of medicine so that laboratory notebooks were illustrated with photographs of experiments, gross and microscopic specimens, and later with patients and even operations. Skill acquired from this use of the hobby was a large factor in my being selected as a member of a scientific expedition for three successive summers from which a host of important scientific pictures, a three reel movie and additional photographs of unusual scenes and people resulted.

Now and then came the thrill of making a picture which had the possibilities of becoming an exhibition print. The best portion of the picture has to be selected, enlarged, and properly mounted, with the critical assistance of friends and fellow hobbyists, and the print finished and sent off to a photographic exhibit where, if it is hung, the photographer experiences a thrill similar to that of a composer hearing his symphony played for the first time. Only a few pictures ever reach this stage but, like the true fan, I was always spurred on by the thought that perhaps the next one would be such a work of art.

My psychiatric interest in people can be expressed in portrait studies with special effort to bring out the personality of the subject by catching a certain expression, having the person doing something characteristic, or emphasizing some special facial feature by the arrangement of the lighting. Perhaps for relief, I turn to landscapes where placid farm scenes are contrasted with pictures of mountain ranges, windswept clouds, or waves pounding against rugged rocks. Of course, there are the special events, parties, and people which can be recorded for preservation and occasionally an unusual medical specimen must be photographed for inclusion in a case record or later teaching purposes.

Photography is a logical choice for a universal hobby because of the infinite variety of ways in which it may be followed. Today one can find

camera enthusiasts everywhere; at home, on the street, at work, on vacations, and even at theatres. One may find oneself posing for the portraitist or being the unsuspecting victim of the candid camera fan who delights in catching an unconventional pose. Some photographers ignore human subjects and train their lenses on animals in nature, the zoos, and aquaria. Some prefer inanimate objects such as still life and technical pictures while others choose the outdoor studies of landscapes, sports, or buildings.

Photography is suitable for a universal hobby, also, because it suits a multiplicity of interests and moods and successfully combines intellectual and emotional satisfactions. The solitary person is able to enjoy isolation when working in the dim light of the darkroom and the gregarious person may carry his hobby to the camera clubs where he meets others in a free type of fraternal relationship based upon a mutual interest. The mechanically inclined find an endless variety of new things to build and the less mechanical have access to a host of accessories purchasable in exchanges. The imaginative person has a medium through which he is able to express his ideas and the unimaginative finds much which he may freely copy. The collector acquires all the latest gadgets, stacks up the journals, or works patiently over the arrangement of his albums. The experimenter works with new developers, films, and papers, and the less bold sticks to his tried and true methods.

Thus it is that photography is a hobby enjoyed by literally millions of people of all ages, nationalities, and both sexes. Among its followers are people of all walks of life, temperaments, and interests for whom the camera serves as a great common denominator.

X. BIRD STUDY

By WILLIAM C. MENNINGER, M.D.

My fifth to my fourteenth summers were spent on a 160-acre farm in central Kansas. My grandmother, with whom I lived, firmly believed, as did many old-time farmers, that most birds were destructive. She was sure that orioles ate the fruit in her orchard, that king-birds ate her bees, that hawks and owls stole her chickens, that bob-whites ate up the wheat. She offered no resistance, perhaps a little encouragement, to my robbing of birds' nests of their eggs. Fortunately, despite my depredations, the birds kept coming back. The guilt I felt for my robberies was somewhat assuaged in later years by the presentation of my bird egg collection to a university. The experience did teach me to know the birds, their nests and eggs, and one of my keenest delights in the succeeding thirty years has been in bird lore.

For the last twenty-five years I have kept an annual bird list, beginning anew each January 1st and recording the first dates of observation of each species. My medical school days in New York were greatly enriched by the bird hikes in Ft. Washington Park, Staten Island, and around Oyster Bay. The highlight of my visit to Florida was observing the bird life. One of the most exciting days of my life was spent in the Bird Sanctuary at Brigham, Utah. The best day at the meeting of the American Medical Association in New Orleans in 1932 was that on which I took a trip down toward the delta of the Mississippi, with Elwood Hopkins who wrote *The Birds of Louisiana.* I have a vivid recollection of flushing the last covey of heath hens in the central part of Martha's Vineyard in 1922, shortly before they became extinct. The thrill of discovering a pileated woodpecker in Sullivan County, New York; the stalking of a golden eagle near Socorro, New Mexico; the spying of countless road runners in Hemet, California—all of these and many similar experiences were exciting adventures and remain as happy recollections to me.

There are many variations in the special interests of ornithologists, professional or amateur. The beginner starts with learning to recognize the birds by sight. Then if his interest is keen enough he is invariably led to observe the birds, to study their characteristics and habits. His identification books tell him something of their range, their migration habits, their nesting habits, their food. He becomes interested in their songs and finds that most birds have more than one song; that almost all birds have a call quite apart from their song. He watches for the new arrivals, spying on them with field glasses, keeping check lists of arrivals and departures. He learns the habits and peculiarities of various species: that the cowbird

never builds a nest but lays its eggs in other birds' nests; that the little yellow warbler is a frequent victim of the cowbird and, sensing the difference in the size of its own eggs and those of the cowbird, builds another layer in its nest (one nest with seven layers has been recorded); that the flicker has been known to lay 71 eggs in 73 days; that the male redwinged blackbird always arrives a week or ten days before the female arrives, presumably to pick out the nesting location; that most owls swallow their food whole and then regurgitate the bone and skin of their rodent victims in little pellets; that, although there are more than 38 hawks, there is no such bird as a "chicken-hawk," and that at most only two species of hawks (the sharp-shinned and the Cooper's) are serious threats to poultry.

A major interest of many bird lovers is a practice known as banding. This is the practice of constructing various types of harmless traps to capture birds which are then banded—a small aluminum band which is entirely harmless and which bears a date and number is fastened around the bird's leg—and set free. If and when the bird is caught by another bird bander in a different locality, the date and place are recorded and the bird is again freed. There are four regional bird banding organizations covering the entire United States, and it is through this medium that we have gathered much of our information with regard to bird migration and a great deal about bird habits and breeding ranges. Bird banding is an extension of the satisfaction most bird lovers have in attracting birds to their yard by the construction of houses or feeders and systematically putting out bird food. A keen and exciting sport is hunting birds with a camera, a type of hunting requiring far more skill, patience and ingenuity than hunting with a gun.

Many individuals with no particular interest in birds and nature get great satisfaction from keeping a pet canary or parrot. Not a few persons in this same class make a hobby of raising birds—quail, pigeons, pheasants, turkeys. There are many bird fanciers who raise domesticated birds as a hobby and hold annual competitive exhibitions of various breeds of chickens, bantams, turkeys, geese. Although it is forbidden by law, cockfighting is still common in many parts of this country.

Bird lore is a hobby of minimal expense: a pair of field glasses and a few good reference books are all that are required. This may, in part, explain the popularity of the hobby, for nearly every small city and hamlet has its bird club. There are five large national organizations of bird lovers: The American Ornithological Union with a membership of 1,800, composed chiefly of professional people (educators, scientists, lawyers, etc.); the National Audubon Society with 6,300 adult members and more than 200,000 school children in the Junior Audubon Clubs, the Wilson Ornithological Club and the Cooper Ornithological Club, each with over 1500 members, and the bird banding organizations of which there are four with

interrelationships among them. There are five widely circulated national periodicals, *Bird Lore*, *The Auk*, *The Wilson Bulletin*, *The Condor*, and *Bird Banding*, and at least several dozen more or less local but regularly published bulletins. The National Audubon Society does not limit its interest entirely to birds and since its organization in 1885 it has been one of the most powerful forces for conservation of wild life in this country. It was largely responsible (during the term of President Theodore Roosevelt) for starting bird preserves, of which the federal government has established about 170, covering approximately 14,000,000 acres. The Audubon Society itself maintains protection on 5,000,000 acres in 36 different areas, and most of the states have set aside preserves, amounting to several thousand in number. The largest preserve, set aside by Taft, is in the delta of the Yukon, an area larger than the state of Connecticut. In 1913 President Wilson established the Panama Canal as a bird refuge. There are countless private bird preserves. As a result of these efforts undoubtedly the smaller birds are more numerous in this country than ever before. Many of the birds threatened with extinction by the commercial hunters are again on the increase.

Interest in birds has an economic justification. Were it not for birds, agriculture and horticulture as we practice them would be impossible. No bird is totally harmful, and in fact it is questionable if there are any birds which do not do more good than harm. The Biological Survey division of the Department of Agriculture has been our chief source of authentic information regarding the food of birds. They have examined the stomachs of over 112,000 birds, including practically every species found in this country. They marshal imposing figures, not only as to the type but the quantity of larvae, worms, insects, scale lice, weed seed, and other noxious substances eaten by birds. It is estimated, for instance, that in *one state* (Iowa) the tree sparrows (not English sparrows), alone, eat approximately 875 tons of weed seed in one year! Nearly 10 tons every day of summer! They have presented convincing figures of the same sort regarding birds which destroy the boll weevil, the chinch bug, the Japanese beetle, etc.

Psychological value: To me the most important satisfaction gained from bird study is the pleasure of noting the new arrivals each spring, which is something akin to that of seeing old friends whom one has not seen for some time. The recognition of a hitherto unobserved species (and there are 1,200 different species and subspecies north of the Rio Grande!) is a little like meeting a celebrity one has always wanted to know. One develops an affection for birds, an affection which leads one to want to see them again, to know them better, to feed or protect them, and to thoroughly dislike their enemies, whether these be man or animal.

There is a psychological satisfaction to me in making dated observations

and keeping lists. It is this impulse in others which has led to the periodic bird censuses which are taken all over the United States from time to time. There is a satisfaction allied to all scientific method in the collecting of data and the acquisition of new knowledge.

Birds have a wide variety of conventional symbolic meanings. The dove is everywhere a symbol of peace, while the eagle is a symbol of war. The eagle is also used as a symbol of power and, as the "national" bird, adorns the flags, coins and stamps of Austria, Germany (where the double eagle is used), Russia, Armenia, France, Mexico and of our own country. Forty-seven of our forty-eight states (Massachusetts being the exception) have chosen "state" birds.

Certain birds are endowed in literature and common parlance with human attributes, traits and behavior and occasionally the behavior or appearance of certain birds is used to describe similar characteristics of the human: wisdom, as in the phrase "wise as an owl"; freedom, as in the so-entitled national prize winning photograph of gulls in flight; companionship, as represented by Hiawatha's "Little Brothers," sadism and cowardice, as portrayed in caricature by vultures; tenderness and love, as typified by doves; gracefulness, as suggested by the line "her neck was like a swan" from the ballad *Annie Laurie;* child bearing, as typified by the stork; mental derangement, as implied in the phrase "crazy as a loon" (although perhaps fifty per cent of people do not even know that the loon is a bird and a very small percentage has ever watched its eccentric behavior or heard its eerie cry).

These are some of the psychological values of bird study specific to the writer. The fact that there are so many bird students indicates that there must be many other psychological satisfactions.

XI. RECREATION FOR MORALE: SOME TENTATIVE CONCLUSIONS

By KARL MENNINGER, M.D., and JEANETTA LYLE MENNINGER

Our Puritan tradition has long been blamed for our disapproval of idleness. It seems unjust to add this reproach to the many that have been heaped on the poor pilgrims. It is true that it was their religious conviction that it was not proper to play or to make merry; man was created to glorify God through sobriety, industry and worship. But the Puritans were supported in this philosophy by the hard realities of pioneer life in a new world where there was little time for play and less time for culture. The struggle for existence eclipsed the gratification of all but primary biological needs, plus religion. Religion was the main form of recreation in which our brave, stern ancestors indulged although such a statement would have struck them as impious and sinful. Not even children were permitted to play in those days. Their recreation, like that of their elders, had to come from divine worship. Religious people today, for the most part, would not quarrel with the benign interpretation of the function of recreation. But there is still a certain guilty feeling attached to the word recreation in spite of its high idealism. We do not think it is sinful any more —most of us would agree that it is necessary. But we would say it must be earned; it must be justified. It is a childish business, quite proper for children but necessary for adults only as a "relaxation" from the real business of life. The idea that perhaps children are right, that play is more important than work, is still intolerable to us.

Providing recreation in prisons, for example, is apt to be described as the coddling of criminals; the idea that this is a part of the program of restoring these individuals to a normal social life seems often to escape the intelligence of the public, to be replaced only by an emotional reaction of envy, cruelty or vengefulness.

Consider, too, the furore that was aroused in Congress by the proposal that a dancer and an actor be employed to direct recreational projects for the nation. To teach little children how to dance seemed unimportant to these Congressmen and it seemed scandalous to pay talented individuals good salaries for such absurd frills. Even those who advocated this program probably expected no support from scientific quarters and unfortunately scientific support would probably have had no influence upon Congress. Yet it is conceivable that a dancer and a movie star might do more to win the war than a score of bombers. England in her urgent haste and out of her harrowing experiences has learned the healing and restoring power of recreation, not only for men in the service and little

children terrified by the commotion, but for even the most elderly and prosaic.

The treatment of physically ill patients by prescribed recreation is a common sense procedure utilized by many physicians without any scientific authority or guidance. Many a man is told to let up on some of his business activities and take a trip, who hasn't the slightest capacity for utilizing such a trip for anything but the enhancement of his misery. Many a man is told to play golf who is not only unfitted for golf but who doesn't like golf and who whacks at the ball and tramps his weary rounds on the golf course in the same spirit that he downs a teaspoonful of elixir of quinine. On the other hand, properly adapted to the individual, there is no question but that recreation can be and has been a sovereign remedy.

In the treatment of the mentally ill, recreational therapy has probably been taken more seriously than in any other form of illness, although even here it is still in its infancy. The mentally ill were formerly treated solely with cruelty; it required the French Revolution to bring even a measure of humane kindness to the care of these helpless individuals; it was a long time afterwards before they were considered worthy of so great an indulgence as recreation. Even then it was still an indulgence, a reward for good behavior, for improvement. It was provided on a large scale, the same amusement for all patients, whether it was a picnic, a baseball game or a moving picture show. But more recently psychiatrists have become increasingly psychologically minded about this. Just what function does this or that type of recreation serve? And just what type of recreation does this or that patient need? And why? If we make personality evaluations we ought to be able to answer this question and to answer it in a practical way and to try out our tentative answers by trial and error experiments according to the scientific method. This we have attempted at The Menninger Sanitarium and some reports of experiments have been made in previous issues of this BULLETIN.

Observations of this type have taken us deep into the theory of what play does to an individual, what type of satisfactions he derives from it, what is apt to happen to him if he does not have it, why he is not able to find it for himself. There is no question but that the great majority of patients are deficient in the capacity to play or at least that they have never been able to develop balanced recreational techniques. Some, to be sure, seem to do nothing but play (the "play-boy" type) but careful investigation shows that what these individuals are doing that looks like play is not play but symptom formation. It would take us too far afield to pursue this theme further here.

The advent of war has suddenly thrown upon the people of the United States a responsibility for greatly increased work. Leisure time, some of

it the enforced leisure of unemployment, has vastly diminished. The planning of appropriate and satisfactory recreation seems all the more necessary at this moment. If we must have play to complete our lives and if the time in which we may play is reduced, it is obvious that we must learn and plan to play better while we are playing.

It was very wise of those counsellors on civilian morale to include among the earliest exhortations which they addressed to the American public the advice that we should work as hard as we can, but hold on to our hobbies. For such advice is, in the light of psychiatric experience, very sound and sensible. If the proper direction and encouragement of play can be therapeutically useful it can also be prophylactically useful. If it is good for sick people it is even better for well people. We are all subject and liable to the disease of disturbed morale—demoralization—and one of the best antidotes against this is to be found in recreation.

But there is this feeling in spite of everything we say that recreation is all right if one doesn't take it too seriously. Our feeling is that much the greater danger lies is not taking it seriously enough. If people do not take it seriously enough it may be in part not so much through prejudice as through ignorance. The question of just what play does for the individual is not yet fully answered. Investigations of the nature of the satisfactions obtained from hobbies and play, the study of the prescribing of different types of recreation for different types of patients, research into inhibitions and interferences within certain individuals to play, the taboos and fear of infantile regression associated with free play in the adult,—all these are scientific questions now under investigation here and elsewhere, and not subject to ready pronouncement. Their elucidation will probably come in the near future as in the past from the field of mental therapy as so many psychological theories applicable to humanity have come.

But in the meantime we are being urged to improve our morale through recreation and it occurred to the editors of the BULLETIN that we could at least profess our faith in this new awareness of the importance of recreation, the importance of having a hobby, the importance of organized and planned play, by describing our own devices for whatever the examples may mean to others. This number is, therefore, an experiment in morale techniques rather than a mere record collection of personal experiences. We asked our staff members if they would care to write a few pages about their hobbies, sports or recreations in any way they saw fit.

Certain interesting, if superficial, observations can be made from this material as it stands. One thing that we observed was the alacrity with which the suggestion was accepted. We shortly had more papers than we could publish. This would indicate that perhaps people want to talk about

their hobby, explain it, justify it to themselves and others, defend it, advertise it and make converts to it, and are perhaps a little reluctant to do so in everyday life. They associate with others who enjoy the same hobby but outside of such contacts they are apt to be silent about it. Some of our colleagues wrote articles on subjects that the rest of us had no idea they were interested in.

Another interesting thing was that when the proposal was broached, several asked, "Which *one* of my hobbies?" It was surprising to find a person, who was thought to be completely absorbed in one leisure activity, such as photography or music, at which he was outstandingly proficient, eager to write about books or carpentry. It was also noted that those persons who had developed one hobby most thoroughly and had attained a high degree of mastery in it, were the more likely to have several other hobbies of slightly lesser rank, whereas the persons who had not perfected any one hobby seemed to have less interest in any of them. This seemingly contradictory fact seemed to indicate different attitudes toward the whole field of recreation. Some people seem to seek wider fields of expression for their energies and ambitious impulses entirely outside their vocations even at the cost of considerable labor and study, while others seek relaxation, diversion, rest, amusement, escape. In other words, some persons *work* at their recreation, while others cater only to the passive side of their personality. There seems to be some moralistic feeling that hobbies and recreation do us "more good" if we work at them but whether this is justified or not is a moot question. It could be argued that some individuals are able to find fuller expression and more complete satisfaction in their vocation than others and are therefore not drawn to effort in unrelated fields; or that some persons need more passive satisfactions, which cannot be gratified in an active competitive daily grind, but can be legitimately provided in recreation. It is an accepted belief that men are far more apt to develop hobbies requiring intellectual and physical effort than women, which may support this thesis.

One might expect that a group of psychiatrists would be able to delve deep into their own experiences to furnish psychological reasons for the choice of a hobby. The reader will observe, however, that while there is a wide variation in the degree of subjectivity and in the depth of psychological analysis, most of us have (or at least betray) little insight into the deeper psychological mechanisms of a hobby in our own lives and we are compelled to fall back on rationalizations. This is probably a beneficent arrangement. For a hobby to be effective in our integration, it is probable that its motivations must be largely unconscious. This is perhaps another way of saying that recreation must be spontaneous to be enjoyable.

We have a theory that everyone should have at least two hobbies and

that these should serve different purposes. (We recognize the danger of having so many hobbies that one can enjoy none of them, but we think such a state can arise only when there is some fundamental dissatisfaction with life of which the confusion of outside interests is only one symptom.) It seems to us that hobbies might be divided into those which are primarily constructive, creative or preservative, and might therefore be related to the erotic or reproductive impulses in life, and those which are primarily aggressive in purpose, or even actually destructive. Many fine activities belong to this latter group—fencing, boxing, chess, bridge, in fact almost all games and sports. We believe a case could be made for the thesis that the most important contribution which recreation makes to morale or to human welfare is the diversion of antagonisms and hatred and frustration into healthy aggressive outlets such as competitive sports. Certainly recreation lends itself to this purpose better than does highly specialized work such as professional people or factory workers engage in. It is also true, however, that much daily work does not permit much satisfaction to the creative impulse, especially in the making of things with our hands, so that hobbies such as handcraft, clay modeling, cooking, etc., satisfy the desire to produce a finished, personal product.

Doctors, who devote their lives to counteracting destruction and death, might be expected to seek out more aggressive hobbies in order to release harmlessly some of their destructive impulses which we know everyone has in his makeup. Some evidence of this may be found in the fact that so many doctors are golfers, hunters, and fishermen. Nevertheless, the inhibitions and impulses that dictate the choice of a profession also enter into the choice of a hobby, perhaps to a lesser extent, so that we find many doctors who are painters, collectors, horticulturists and photographers. If the reader will glance through the contributions in this number he will see that some chose to describe one type and some the other type of hobby, but the fact is that most of them do have two or even three or four hobbies which satisfy several different needs of their personalities. A man may enjoy painting or cabinet making in one mood and acting or hunting in another. Similarly, one hobby may attain supremacy at one time of life and quite another activity at another period, according to the energy available, the frustrations present, the need for active expression or the relief from over-activity, the need for solitude or the desire for companionship and social stir.

One curious conclusion that one is led to in listening to the description of other persons' leisure activities is that the real difference between work and play must lie in the mind and not in the actual occupation. The psychiatrist plays at being a photographer, the professional photographer plays at being a horticulturist, the florist plays at being a carpenter, the carpenter

plays at being an artist, the artist plays at being a cook, and the cook may, along with several million other blithe spirits, be playing at being a psychiatrist. Granted that these amateurs do not put anything like the serious preparation and study into their play that is necessary for effective work in a vocation, yet we know that many of them do enthusiastically undertake a good deal of drudgery in the name of fun. For the benefits of recreation, and especially of hobbies, therefore, we must look beyond the values intrinsic in the activity, which have been enumerated convincingly in some of the papers in this number of the BULLETIN, to those psychological values which leisure time activities offer and which one's daily work does not offer. Why is it necessary to supplement work as an outlet for human energy with other activities which require a division of that energy?

One reason has already been suggested: untrammeled creativeness and the unpunished expression of aggressions, both, are rendered difficult and often impossible in our regular vocations, and if indulged in must usually be paid for with great sacrifices in income, popularity and success. Another powerful reason is that the world has become so specialized and so complicated in its economic organization that there is not much scope left for adventuring and pioneering in vocational life and the average worker is not given much variety in the daily routine.

Thirdly, only in recreation and in hobbies can most men exercise free choice (as they think) as to what they do, when they do it and how they do it. The fits and starts with which most of us carry on a hobby, the alternate enthusiasm and boredom, attention and neglect, are not permitted in our work. This element of freedom adds greatly to the attractiveness of a hobby; it deprives it of the irksomeness which attaches to any occupation which *must* be done, even though it be a task one loves.

This brings us to the final point in our reflections about the play of adults. It must be remembered that our studies of recreation pertain for the most part to the hobbies of intellectual workers, men and women who earn their living by activities which many a farmer and many a mechanic would scornfully deny have any kinship with real work. But even the latter would agree that the work of the day laborer and the work of the college professor have this in common: their necessity appears to come chiefly from the demands of external reality. And for the day laborer, as for the college professor, recreation appears not to be necessary to him at all but to be optional. In his apparently free choice of the *kind* of activity, the element which makes play seem so attractive to him, there is reason to believe that he is compelled by unconscious internal forces which act with a rigorousness as great as that of external reality. There is probably therefore less freedom in the selection of a hobby than any of us dares permit himself to believe.

What therefore is the use of encouraging people to develop or indulge in hobbies? Will not the normal person automatically balance his life by seeking for himself through unconscious impulsion the things he needs? Is not such a person uninfluenced by the exhortations of government spokesmen or scientific advisors for increased participation in recreational activities?

We think not. We have spoken of our Puritan tradition as a deterrent to the frank enjoyment of recreation, but behind this and much more powerful is the fact that play is so strongly determined by the pleasure principle which actuates children and which is controlled with difficulty by the disciplined adult personality that there is a sense of guilt attached to it. In play we are more truly our natural selves than in our work; yet we feel a threat to the civilized super-structure of the personality in the act of play for this very reason. It is too tempting, too unrealistic. And of this sense of guilt, the larger part comes from the voice of the conscience, an echo of parental prohibitions which are displaced to society, the government and the voice of science. If therefore those who stand in the position of parental figures to society formally sanction the indulgence, it loses a part of its burden of guilt. If, being as objective as we can be, we psychiatrists find scientific reasons to believe in the contributions of recreation to morale and public health, our duty to proclaim them is clear. This we can do by words and by example.

MENNINGER FOUNDATION ACTIVITIES

OCCUPATIONAL THERAPY RESEARCH

Occupation has been used as a treatment measure in psychiatric illnesses since the time of Hippocrates. Tuke and Pinel made it a major activity at the time they established the "open door" policy early in the 19th century. Benjamin Rush described it as a "valuable means of preventing violent outbreaks." It was not until 1917, however, that the American Occupational Therapy Association was founded.

Empirical results have justified the extensive use of occupational therapy, so that no modern psychiatric institution has failed to develop it. On the other hand, few physicians, even psychiatrists, have much comprehension of its scientific usefulness except as "occupation." In most institutions patients are ordered to have occupational therapy with no further instructions to the patient or to the therapist. It is still used by many only as a time-consuming activity for the purpose of "keeping the patient busy." Its scientific use as a treatment measure, its specific prescription in an individual situation, its therapeutic efficacy in a specific type of personality disturbance—all these are untilled fields for investigation.

Because of these facts a plan was formulated to carry on research in this field. On June 2, 1941, The Menninger Foundation approved a request for a grant for research in Occupational Therapy by the medical staff and occupational therapy department of the Menninger Sanitarium. Since that date the Keys Manual Arts Shop has been constructed and the research initiated.

The essential problem of this Occupational Therapy Research is to increase the effectiveness of this type of therapy in the treatment of psychiatric illness. It is assumed that the symptoms are the expression of mismanaged aggressive and erotic drives. The research proposes to investigate various approaches to be used by the physicians and therapists in introducing and interesting the patient in the activity. It is hoped that an extensive series of experiments with different types of media as an outlet for expressing the unconscious instinctual needs in different types of psychiatric problems will lead to a more effective and specific prescription of the use of Occupational Therapy.

PUBLICATIONS BY MEMBERS OF THE STAFF

MENNINGER, W. C.: Psychiatric Evaluation of the Sick Person. *Diseases of the Nervous System*, 1:324–332, November 1940.

The author outlines on the basis of psychiatric experience the approach to the individual ill from any cause in determining the emotional factors of the illness. An outline of the examination, the attitudes which the physician might assume toward the patient and suggestions regarding the methods of examination are given.

MENNINGER, KARL A.: Psychogenic Influences on the Appearance of the Menstrual Flow. *The Int. J. of Psychoanalysis*, 22:60–64, January 1941.

It is empirically well established that an expected menstrual flow may be postponed or accelerated in time of appearance or even suppressed altogether. Neither the psychological nor the physiological mechanisms of these disturbances of menstrual rhythm are understood. In some instances, several of which are cited, the definite relationship of such disturbances to strong but repressed wishes on the part of the patient could be demonstrated.

MENNINGER, KARL A.: Some Observations on the Psychological Factors in Urination and Genito-urinary Afflictions. *The Psychoanalyt. Review*, 28:117–129, January 1941.

As a contribution to psycho-somatic medicine the erotic and aggressive components in the affective reactions to urination are examined and illustrated by cases in which the affective component was pathologically exaggerated. Thus urination is for many children and for some adults a consciously pleasurable sexual experience; in many children, in some animals (skunks), in some animals under special conditions (decorticate cats) urine or other excretions are emitted as part of the reaction of rage. Both phenomena may be observed in neurotic patients. The important question is to what extent continued functional disorders determined by such disturbed emotional content may become structuralized as organic genito-urinary pathology. Several cases appearing to illustrate this possibility are cited.

KENYON, VIVIAN, RAPAPORT, DAVID AND LOZOFF, MILTON: Note on Metrazol in General Paresis; a Psychosomatic Study. *Psychiatry*, 4:165–176, May 1941.

A survey of theoretical interpretations of the psychosis of general paresis was made with particular reference to understanding the role of personality structure in the psychological reactions of syphilitic meningo-encephalitis. The fact that metrazol and sodium amytal had a beneficial effect on some paretic psychoses which were not improved by hyperpyrexia, while in some cases the reaction to metrazol was similar to that of functional psychoses as well as of paretics to hyperpyrexia (as judged by psychiatric and psychological observations) is believed to support those theories which maintain that psychological factors are important in the genesis of the paretic psychosis. Other aspects of this psychosomatic problem are also discussed.

MENNINGER, W. C.: Depressions. *Diseases of the Nervous System*, 2:244–253, August 1941.

This article presents a classification of depressions, descriptions of the clinical picture and the dynamics, and discusses at much greater length the treatment methods, both in and out of an institution.

KENYON, VIVIAN AND RAPAPORT, DAVID: The Etiology of the Psychosis of Dementia Paralytica with a Preliminary Report of the Treatment of a Case of This Psychosis with Metrazol. *J. Nerv. & Ment. Dis.*, 94:147–159, August 1941.

This is the first case reported in the literature in which metrazol was used on a paretic. The results were similar to good improvements in functional cases. Testing results are reported. The significance, for the psychological interpretation of the paretic psychosis, of these results is discussed.

KENYON, VIVIAN, LOZOFF, MILTON, AND RAPAPORT, DAVID: Metrazol Convulsions in the Treatment of the Psychosis of Dementia Paralytica. *Arch. Neurol. & Psychiat.*, 46:884–896, November 1941.

A group of sixteen patients with paretic psychoses was given metrazol treatments. Twelve had previously been given hyperpyrexia, while four had not. As a result of clinical observations and laboratory and psychological tests (Rorschach and Babcock), it appears that there is no especial danger in inducing metrazol convulsions in paretics, and patients with paretic psychosis react to metrazol in a way similar to that of patients with functional psychoses. The clinical improvement observed in some of the cases indicates that the use of shock therapy may be warranted in those cases of paresis in which the psychosis does not respond to the usual methods of hyperpyrexia.

KNIGHT, ROBERT P.: Evaluation of the Results of Psychoanalytic Therapy. *Amer. J. Psychiatry*, 98:434–446, November 1941.

The writer undertakes to answer the question often directed critically at psychoanalysts, "Why do not the psychoanalysts publish more frequently the results of their treatment?" The difficulties and complexities involved in the statistical reporting of psychoanalytically treated cases are discussed, an attempt is made to set up tentative criteria for success and failure, and statistical reports are made of all results published to date, including 100 consecutive cases from the Menninger Clinic. A total of about 1000 cases is included in a composite table.

LEWY, ERNST: Compensation for War Neuroses. *War Medicine*, 1:887–894, November 1941.

In purely neurotic states following military service, continuous contingent compensation creates a powerful psychological obstacle to recovery. There is a fundamental difference in this respect, between organic diseases and psychoses on the one hand and neurotic states on the other. In the former, compensation is of minor importance in the transformation of an acute state into chronic invalidism; in the neuroses it is preeminent. It is desirable therefore that the government eliminate secondary gain as a contributory motivation by granting lump sum compensation only, for the moral and material benefit of all involved.

MENNINGER, W. C.: A Condensed Neuropsychiatric Examination for Use by Selective Service Boards. *War Medicine*, 1:843–853, November 1941.

This paper, presented before the Seminar for Psychiatrists of Medical Advisory Boards in Dallas, outlines suggestions for draft board examiners with regard to neuropsychiatric disorders and presents an abbreviated neuropsychiatric examination.

MENNINGER, W. C.: The Psychiatrist in Relation to the Local Selective Service Board. *Journal of the Kansas Medical Society*, 42:512–515, December 1941.

The author presents the responsibilities of the Advisory Board Psychiatrist: the neuropsychiatric examination, suggestions for use in educating the regular draft board examiners regarding neuropsychiatric problems; the opportunities to contribute to civilian morale; and finally his special consideration of and obligation to the "rejected" registrant.

MENNINGER, W. C.: Psychiatry and Military Defense. *Santa Fean Inter-American*, 2:28–30, December 1941.

The cost of the neuropsychiatric casualties of the last War is pointed out, with suggestions of how psychiatry could function in the present emergency: first, to aid in the selection of men for the army; second, to afford treatment for the casualties; third, to contribute to civilian morale and propaganda methods; fourth, to aid in the rehabilitation of "rejected" registrants.

BOOK NOTICES

Principles of Abnormal Psychology. By A. H. MASLOW and BELA MITTELMANN. Price $3.50. Pp. 638. New York, Harper and Brothers, 1941.

This book is the fruit of the cooperation of a psychologist and a psychiatrist-psychoanalyst. Unlike the majority of textbooks of abnormal psychology, it excels with an undogmatic open-mindedness. Results achieved in anthropology, sociology, psychologies of man and animal, physiology and psychosomatics, different schools of psychiatry and psychoanalysis as well as its dissidents, are invoked in an attempt to give an outline of our present knowledge in "abnormal psychology." This book, like synthesizing works in general, can be criticized for this or that misplaced emphasis. The wealth of thoroughly digested material and the good reading it makes, however, recommend it highly. (D. R.)

Diabetes Mellitus. By Z. T. WIRTSCHAFTER and MORTON KORENBERG. Price $2.50. Pp. 186. Baltimore, Williams & Wilkins Co., 1942.

This is a literature review in monograph form, including the authors' own experience, which is documented by 336 bibliographic references. Except for the remarks on treatment the book is a thorough combing of the literature. Approximately half of the book is devoted to the physiology of diabetes and only the 12th and 13th chapters are devoted to the clinical picture of diabetes and diabetic coma. It is more valuable for reference than for reading, and the title is misleading in that much of the material is concerned with carbohydrate metabolism in general, rather than specifically with diabetes. A chapter on vitamins in relation to metabolism is a new feature in such texts and a considerable literature on the relation between the endocrines, particularly the pituitary and thyroid, and carbohydrate metabolism is presented. About four pages are devoted to the nervous system but no mention is made of emotional factors or mental changes in diabetes. (W. C. M.)

House of Fury. By FELICE SWADOS. Price $2.00. Pp. 263. Garden City, N. Y., Doubleday, Doran & Co., Inc., 1941.

Miss Swados is the editor of the medical section of Time Magazine. In this book she has cast into vivid story form some of the intense emotional currents characterizing the interpersonal and intergroup relationships in a girls' prison. The segregation of Negroes and Whites complicates the picture, and the escape and recapture of two Negro girls, with consequent mob reaction within the prison, form the basis for the chief action of the story. The author's psychiatric insight is best shown in her emphasis upon the importance of the internal rather than the external conflicts, even of the "criminal." (K. A. M.)

Reductions in Recidivism Through Therapy. By RUTH J. LEVY. Price $1.50. Pp. 143. New York, Thomas Seltzer, 1941.

In a small, easily read book Doctor Levy defines the problem of delinquency, presents a survey of literature related to her experiment, describes her method of therapy, and the manner in which the cases were selected. Her hypothesis is that the child became delinquent because he had been unable to satisfy his emotional, physical and/or intellectual needs in a so-

cially acceptable manner. By spending time with the social offender and in conference with those with whom he came in direct contact, she endeavored to help the boy change his attitude toward his environment as a result of his increased understanding of it. (C. W. M.)

Orbital Tumors. By WALTER E. DANDY. Price $5.00. Pp. 224. New York, Oskar Piest, 1941.

This book is an excellent review of the surgical problems involved in neuro-ophthalmology. The subtitle of the book is, "Results Following the Transcranial Operative Attack" and 24 cases are cited in detail since this operative approach was begun in 1921. The procedure has a low mortality rate, gives a much better exposure, and has virtually replaced the anterior approach. Recent reports from the Mayo Clinic have confirmed the superiority of this procedure over others. It offers the only hope of a permanent cure when the tumor involves both the orbital and intracranial cavities and for incurable cases, it offers the maximal palliative result. (H. H. C.)

Frustration and Regression, An Experiment with Young Children. By ROGER BARKER, TAMARA DEMBO and KURT LEWIN. Price $1.35. Pp. 314. Iowa City, University of Iowa Press, 1941.

This is another of the masterly experiments of Lewin and his pupils. The Freudian concept of regression is generalized here to denote any primitivization of behavior. "Regression" thus defined is viewed as a phenomenon which sheds light on problems of development otherwise hard to study. The value of this experiment for the study of child behavior is beyond doubt; that symptoms analogous to regression-symptoms were elicited experimentally will be of interest to psychiatrists. What the theoretical relation of these experiments to the psychoanalytic theory of regression and to regression observed in neuroses and psychoses is, appears to be problematic. (D. R.)

Clinical Nursing in Medicine. By JULIUS JENSEN and DEBORAH JENSEN. Price $3.25. Pp. 808. New York, The Macmillan Co., 1941.

This is an 800-page treatise on internal medicine for nurses, including nursing techniques. It is well organized, well written, and well documented, but has the glaring scotoma that the writers are not familiar with psychiatry and in no place indicate a recognition of the emotional factors in illness, not even in their chapter on "Functional Disease." (W. C. M.)

Visual Outline of Psychiatry. By LELAND E. HINSIE. Price $2.00. Pp. 109. New York, Oxford University Press, 1941.

The author seeks to set down in schematic outline form the essential principles of psychiatry, a task which requires meticulous attention to the selection of the correct word and the accurate definition. He is often, although not always, successful, but this is the best of its kind so far. (K. A. M.)